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GLA . . . OR¹¹:

Decerne, Domine, uindicari iram tuam, nam uiri Chaldaici [ius] sum tuum transgressi forte [in regionem] suam reuersi sunt [per aliam u]iam.

H[ERODES]:

Bethlem ne . . . , ice cautus M . . . ns iugulum quo caedas puer[um].

Te Deum.

Up to this point the text in the manuscript occupies continuously the first column and part of the second. Near the beginning of the text occurs an obvious lacuna in the sense, marked in my text by asterisks. At this point it may have been intended to supply the following passage, written with approximate continuity down the right margin of the page and in the lower part of the second column:

.¹²
[Ante uenire] iube [quo possim singula scire
Qui sunt,] cur ueniant, quo nos rumore requirant.

NUNTIVS AD M[AGOS]:

Regia [uos] manda[ta] uocant; [non segn] iter [ite].

.¹³
. . . Salue, prin[ceps Iudeorum]!

REX:

Que sit causa uie, qui[uos uel unde uenitis],
Dic[ite nobis].

MAGI:

Rex est causa uie, reges sumus [ex] Arabitis,
Huc uenientes.¹⁴

KARL YOUNG.

University of Wisconsin.

THE "FAITHLESS WIFE" MOTIF IN OLD NORSE LITERATURE

In the February number of *Modern Language Notes*, 1911, A. LeRoy Andrews was able to cite a second indubitable instance¹ of the "Faithless Wife" motif; namely, an episode in the *Göngu-Hrólfs saga*. The first instance is that found in the *Hálfs saga* and pointed out by Bugge as early as 1862. These two examples do not, I believe, exhaust the occurrence of the motif in Old Norse.

Saxo has the following account of some of Starkað's exploits²: "A champion of great repute, named Wisin,³ settled and dwelt upon a rock in Russia named Ana-fial, and harried both neighboring and distant provinces with all kinds of outrage. This man used to blunt the edge of every weapon by merely looking at it. He was made so bold in consequence, by having lost all fear of wounds, that he used to carry off the wives of distinguished men and drag them to outrage before the eyes of their husbands. Starkað was roused by the tale of this villainy, and went to Russia to destroy the criminal; thinking nothing too hard to overcome, he challenged Wisin, attacked him, made even his tricks useless to him, and slew him. For Starkað covered his blade with a very fine skin, that it might not meet the eye of the sorcerer . . ."⁴

¹ It is difficult to see how P. E. Müller, *Det kgl. danske videnskabsseelskabs afhandlinger*, 1824, 2, 123, and G. Lange, *Untersuchungen*, 1832, p. 170, could count Saxo's story of Jermorik's flight with Gunno, Holder 276, among Walthari stories.

² Book vi, Holder, p. 187. I cite from Elton's translation, *Folk-Lore Society*, 1893, p. 229.

³ Folio Vellum f'g't B; *wiciūū*; synopsis of Krantz(k): *visimus*.

⁴ I note, in passing, that the stratagem of covering one's sword with a film (or clouts, Saxo, H., book xii, 244), to prevent its being blunted by sorcery is a common occurrence; cf. Saxo, H., *ibid.* 223, 219, vi, 119; *Vatsdela-saga*, chap. 29; *Danmarks Gamle Folkeviser*, i, p. 160 f. (Orm Ungersvend og Bermer Rise.) On this subject see Maurer, *Bekehrung*, II, 119, and his introduction to the *Gull-pórrissaga*, p. 25.—This measure of prevention recalls *Hálfs saga*, chap. xii: *Ván er, at drjúpi / vax af sözum*. The explanation thus afforded for this line is more satisfying than either of the two hitherto suggested. Bugge (*Norrøne Skrifter af Sagnhistorisk Indhold*, Kria, 1864, p. 44) suggests that the swords melt like wax in the conflagration; Munch (*Det Norske Folks Historie*, i, i, 304)

¹¹ I am quite unable satisfactorily to read or interpret this rubric. One would desire the word *Armiger*. The letters seem to read, faintly: Gla or & te or, which would suggest the following improbable expansion: Gloria, Oratio, et Te [Deum]. Oratio.

¹² In the upper margin over column two occur, no doubt, several illegible words.

¹³ At this point the text shifts to the lower part of column two, beginning with several illegible words.

¹⁴ Followed by a considerable blank space at the bottom of column two.

Both the Göngu-Hrólfr episode and Saxo's account contain the essential features of the motif of "the helpless husband, perforce an eye-witness to his wife's infidelity"; the latter, to be sure, in an attenuated and vague manner.

We are next told, in the same paragraph, that Starkað "finding that he was too mighty for any hard fate to overcome him, went to the country of Poland, and conquered in a duel a champion whom our countrymen name Wasce; but the Teutons, arranging the letters differently, call him Wilzce." In conjunction with the hint of a motif of the "Faithless Wife," given a few lines above, this is sufficient evidence that Saxo was acquainted, in a fashion, with the so-called Slavic continuation (with elements of the Salomon and Markolf story) of the Walthari legend as we know it, *e. g.*, from Boguphali *chronicon Poloniae*⁵: "Walgerz (= Walther) besiegt Wislaw den schönen, herrn von Wislicz, und legt ihn in seiner burg gefangen. Mit diesem entspinnt Helgunda einen liebeshandel"—follows the Faithless Wife story.⁶

Saxo is precise here: "*athleta quem nostri (i. e., the Scandinavians) Wasce, Teutones vero diverso literarum schemate Wilzce nominant.*" This information agrees with Notker: *Welatabi, die in Germania sizzent, die wir Wilze heizen.*, and Einhardus: *Sclavi, qui nostri consuetudine Wilzi, proprie vero, id est sua locutione, Welatabi dicuntur.* The learned Zeuss⁷ notes that *Wasce* (*hinn vaski*) is an exact translation of slav. *ljutyj* 'grausam, grimmig, hart.' This accords well with the warlike reputation of the mortal enemies of the Teutonic Order as recorded by Helmold⁸: *A. fortitudine Wilzi sive Lutici appellantur. Ljuticzi* (Ptolemy's Οὐέλται, Ælfred's

thinks that the wax was used to keep the swords from rusting. Like the Niflungs before their fatal journey to Húaland, the Hálsrekkar have been duly forewarned of impending calamity by the ominous dreams of Innsteinn, and come to the feast prepared to the best of their ability against the sorcery of their treacherous host. Cf. also Hrólf kraki's *Uppsalaþór*, Andrews, *l. c.*, p. 29.

⁵ I quote from the synopsis given in Grimm and Schmeller's *Lateinische Gedichte des xten und xten Jahrhunderts*, 1838, p. 112.

⁶ See Vogt, *Salman und Morolf*, Halle, 1880, p. lxxviii ff.

⁷ *Die Deutschen und die Nachbarstämme*, p. 655, note.

⁸ (Twelfth cent.), *Chronica Slavorum*, *Mon. Germ. Hist.* xxi, 13.

Vylte) is the Slavic form of the name of the Lithuanians.⁹

While not presuming for a moment to doubt that Wasce really translates the Slavic *ljutyj*, it may not be amiss to set forth a further possibility. Saxo (flourishing during the latter part of the twelfth century) may have heard from Low German merchants of Valtari af Vaskasteini (O. H. G. *Walthari fona Wascóm*), as did the compiler of the *Þiðrekssaga*. Certainly the story was told throughout W. Germanic territory from the most ancient times (the Ags. *Waldere* dating from the beginning of the eighth century). Furthermore, Saxo may have understood the hero's title—as lord of Aquitaine¹⁰—to be his epithet (*inn vaski*, 'the Valiant') and mixed him up with his opponent Wislav (or Wilzke). This was all the easier since the Polish version—with which the name argues him to have been familiar—retains Walther's other attribute of *Manufortis*,¹¹ calling him *Walgerz Udały* (the Bold). As to Wisin, Saxo is not above spinning out the same motif twice.¹² Wilzce, or Wislav the Beautiful, lord of Wislicz, would then function as the heros eponymos of the Lithuanians, much as Vilcinus (of the *Þiðrekssaga*) for the Vilcinamenn.¹³

As to the episode in the *Göngu-Hrólfs saga*, cited by Andrews, it seems to retain some features of other versions of the Salman and Morolf legend.

⁹ Cf. Zeuss, *l. c.* 679, note. I am indebted to Professor Eduard Prokosch, of the University of Wisconsin, for the following note on the identification of the two names: "Etymological connection of *Wilzi* and *Lutizi* is not possible; however, a popular etymology may have existed in Northern Germany, connecting *Wilze* with German *wild* (compare names like *Wiltaburg*, Zeuss *l. c.*), and thus establishing an apparent identity in meaning between the two names."

¹⁰ *Wascónolant* (as A. is called among historians of the eighth and ninth centuries) = *Gascoigne*. On the ancient confusion of the Wasenstein with *Wascónolant*, see Grimm and Schmeller, *l. c.* 113.

¹¹ As Ekkehardus, iv, calls him. *Mon. Germ.* ii, 117.—*Wiga ellenróf, Waldere B.* 11.—Cf. also Procosii, *Chronicon Slavosarmatorum*, Varsoviae, 1827, p. 128: Walgerus Starzon de Panigord Wdaly id est udatny alio dictus vocabulo. Quoted by Antoniewicz, *Afda.*, 1888, p. 247.

¹² Has his settling "upon a rock in Russia named Anafial" anything to do with Walther's defence by the Wasenstein?

¹³ *Dipl. Norv.* v, 1, No. 26 (1294) there occurs also one *Wylkyn de Bremis, civis Lubicensis*.

Möndull's approaches are at first repelled by the wife of Björn. The dwarf then has recourse to magic which acts as love-potion and *óminnisveig*, incidentally making her *mjök bólgin* and *blá sem hel*.¹⁴ Similarly, in the German *Salman and Morolf* epics, Queen Salme is abducted by the help of a *zouberwurze*, which she is induced to put into her mouth. It causes her to appear as if dead. If this *zouberwurze* does not change Salme's appearance (str. 125, *ir vil liechte varwe / was dannoch unverwandelót*), the one used by Morolf in a ruse to recapture her, is more effective (str. 618, *Ein wurze leit er in den munt, / dá von er sich zurbláte / als er were ungesund*). Furthermore, by tying up his feet, in *eines schemelers wise*¹⁵ (str. 622), he still more resembles Möndull, who is described as *lávaxinn ok mǫðdigr*, and, in his true shape, also as *svartr ok ljótr*.¹⁶

"Da von dieser fabel im norden sonst keine spuren sich finden, ist es schwer zu sagen, auf welchem wege der sagaverfasser sie kennen gelernt haben sollte. Sicher ist, dass keine überlieferte form als seine unmittelbare quelle gelten kann. Diese nordische fassung zeigt im gegenteil . . . eine überraschende ursprünglichkeit."¹⁷ That is undoubtedly the impression one receives from the vigorous story of Hjörleif's revenge. Yet there is one point at which the critical wedge may be set in. Of all other accounts known to us at present, those in Slavic folksong¹⁸ on the whole show the greatest resemblance to our story, having in common with it both the trapping of the returning husband in a chest, and the hanging by him of the seducer *á galgan þann, er hann hafði honum*

¹⁴ Very likely a "displaced" motif.

¹⁵ When thus in the shape of a cripple, Morolf also turns his eyes awry: *die ougen in dem houbte / want er vaste neben sieh*. Möndull is *utaneygðr mjök*, which hap. leg. lexicographers plausibly enough place with *úteygðr* 'goggle-eyed' (Aasen, *uteygð* "som har fremstaaende øine"). But may it not also mean 'squint-eyed,' of the 'wall-eyed' variety? Cf. the curse of the witch Busla (Buslubœn) str. 4: *Svó skal ek þjarma / þér at brjósti / . . . at augu þín / úthverf snúizt* ('that your eyes will start from their right position'), *Bosasaga*, ed. Jiriczek, p. 16. However, it may seem fanciful to press this parallel.

¹⁶ Cf. also the description of the misshapen clown Morolf in the Spruchgedicht (Von der Hagen und Büsching, *Deutsche Gedichte des Mittelalters*, vol. I, S. und M., p. 62). The *Volksbuch* (l. c. xiv), exaggerates still more.

¹⁷ Andrews, l. c. p. 76.

¹⁸ See Vogt, l. c. xli.

ætlet.¹⁹ In one particular, however, the two versions markedly diverge. The Russian tradition—also the Polish Walthari story—has the offending wife hanged alongside of her seducer; in the *Hálfssaga*, however, the unfaithful wife *Æsa* is taken back to Norway where a *ping* is called and the people doom her to be drowned in a moor. But why no swift retribution by Hjörleif himself, when the Unwritten Law even now, and how much more then,²⁰ would have condoned the deed?—I suspect a connection with the two German poems, in both of which the guilty wife is first brought home by Morolf (brother of the husband) and only then bled to death in a bath.²¹

LEE M. HOLLANDER.

Madison, Wis.

CRINESIUS ON FRENCH PRONUNCIATION

In listing the grammarians who have concerned themselves with French pronunciation since the Renaissance, Thurot¹ omits Christopher Crinesius, who devotes to this subject thirteen pages of his *Discursus de Confusione linguarum*,² a book intended to prove the descent of all other languages from Hebrew. Although these pages contain little original information, Thurot would doubtless have cited them along with the productions of Cotgrave, Van der Aa, and Spalt, had he known of their existence. The author, a Bohemian orientalist of distinction, who lived from 1584 to 1629, tells us that, when twenty years old, he was very eager to learn French and studied for two months with Abraham de la Faye, son of the theologian, Antoine de la Faye. Perceiving that pronunciation is the most difficult part of this language, he devoted to it his special study and now publishes its rules, every point of

¹⁹ *Hálfss.*, chap. viii.

²⁰ Cf. Keyser, *Norges Stats- og Retsforfatning i Middelalderen* (*Efterladte Skrifter*, II, 375).

²¹ Cf. Vogt, l. c. lxiii.

¹ *De la Prononciation française*, Paris, 1881-1883.

² Nuremberg, 1629, pp. 87-100.